



A mystery reverend blesses Newman booth at yesterday's Activities Night. "Marxism is the opiate of the classes," he said.

MTAA seeks recognition

by Peter Orr

The McGill Teaching Assistants Association (MTAA) may seek legal union recognition to bring a halt to an administrative runaround.

According to association president Will Straw, the MTAA has been attempting to initiate contract negotiations with the university administration since last April.

At that time a letter with a contract proposal for the 79/80 session was sent to Dean of Arts Robert Vogel. Vogel replied on April 17 with a letter directing the MTAA to the Senate Committee on Teaching Assistants.

The TAS responded by sending their proposal to the senate committee, accompanied by a letter asserting that the proposal was "congruent with the report of the ad hoc committee to investigate employment of graduate students" released last spring.

The matter then passed into the hands of chairperson of the Senate Committee, Dean Hitschfeld.

In August Hitschfeld informed the MTAA that "the Committee has no mandate to enter into the kind of negotiations that were requested." Hitschfeld con-

cluded, "there is no such body".

Straw says Hitschfeld's statement amounts to a refusal to recognise the MTAA. "This leaves us no alternative but to seek certification."

The administration's present attitude towards the MTAA is a change in policy since 1976, when Dean Vogel negotiated a settlement with the association after a one month strike. "Naturally in a period of cutbacks university administrations are doing everything in their power to prevent the organization of TAS", said Straw, who cited a recent dispute at McMaster as another example of an administrative hard line.

The McMaster administration was charged last week with distributing false information to students about the TAS union in an effort to discredit the organization. The dispute has been resolved by a referendum among McMaster graduate students supervised by the Ontario Labour Relations Board. The TAS gained union recognition last week.

Straw says that the TAS conception of their position in the university system differs fundamentally from that of the administration.

"Administrations tend to

look upon TAs as gifts or scholarships, whereas in fact TAS are employees and are vital to the functioning of the university."

Straw says more TAS are being recognised as employees as a result of their unionization in recent years. In the last three years TAS unions have gained recognition at the Universities of Toronto, Lakehead, Ryerson, York and, most recently, ...cont'd page 12

McGill protesting Moncton expulsion

by Heather Tisdale

The Students' Society of McGill will send a letter to the principal of Université de Moncton protesting the expulsion of five students.

The students were refused readmission to the university because of an "illegal" occupation of school property last winter. A large number of students took part in demonstrations and workshops following budget cutbacks and tuition increases. NUS (National Union of Students) is garnering support for the expelled students by making

and this Thursday there's no party."

Also present at Activities Night were representatives from the McGill Friends of Albania. Though reluctant to speak to the Daily because of last year's highly publicized conflict over lost Today notices the group's spokesperson finally identified the man in one of the Friends' more prominent posters as Enver Hoxha, first secretary of the Party of Labour in Albania.

"I hope the Daily will cover the slide show of a trip to Albania to be held next Tuesday and print something favorable about Albania this year," she said.

Hillel representatives provided comforting news for those who miss the rap with a rabbi ads, a regular Daily

classified feature for years.

"We want them to appear but things got mixed up. We'll get around to doing it quite soon," a Hillelite said.

Along with the many students present at Activities Night were several fairies and the Lord Chancellor from Iolanthe. The chancellor, however, refused to give legal advice referring students to the Legal Aid clinic instead.

Thanks to the chancellor's recommendations, business was brisk at Legal Aid.

Pierre Fregau, a director of the clinic said most of the questions were about the lack of English information pamphlets.

"The government is not reprinting in English. They're very hard to get," he said.

CEGEP teachers may strike

Montreal (CUP)—A strike of Quebec CEGEP teachers, hospital employees and civil servants in early November is a distinct possibility if no concrete results come out of the current contract negotiations.

Charles Devine, President of the Vanier College Teachers Association, said Monday that the government has been meeting with the union negotiators for the last two weeks. He said the Common Front will meet on Sunday to assess how far the talks have gone.

The Common Front is composed of unions of the civil servants, hospital staff, CEGEP teachers and other school staff.

"Pressure tactics will be started if nothing has been done," he said.

These tactics include rotating 24 hour walkouts in October and a possible general strike in early November.

The teachers union, La Fédération Nationale des Enseignants de Québec (FNEQ) will meet on Saturday to discuss the contract talks. Atanas Katrapani, President of the Champlain College Teachers Association, agreed there is a possibility of a strike.

The teachers' contract expired at the end of August, although under the new labour code they can work with the old one for four months. One of the major areas of discussion is salary. Levine said the teachers are not asking for large increases.

"Of course everyone wants their cost of living clause," he said.

The teachers want a clause in the agreement which will provide salary indexation. Katrapani said he doubts the government will agree to such a formula.

Other areas of particular concern to FNEQ include the composition of the labour relations committee, availability clauses and the evaluation of full-time professors.

On Monday Finance Minister Jacques Parizeau will join the contract negotiators and the Presidents of the three Quebec unions in the Common Front: the CSN, the FTQ and the CEQ.

MATERIEL DE DESSIN & P&D GRAPHIC SUPPLIES

20% DISCOUNT

to all McGill students for
commercial art
and graphic supplies

1455 Mansfield 845-9241



LA PETITE HALLE

Le Restaurant
des
Universitaires

les mardi et mercredi, de 11h45 à 23h30
le jeudi, de 11h45 à minuit
le vendredi, de 11h45 à 1h
le samedi, de midi à 1h
le dimanche, de midi à 22h
le lundi, fermé

1425 rue Bishop

849-1294

Are you a COMPUTER user?

If so, the McGill Computing Centre
Introductory pocket Guide may help
you use our facilities better.

It is available free of charge in
Room 109 Burnside Hall, during
regular office hours.

Classified

378—PERSONAL.

ARCAD—The Association for Recreational and Cultural Activities With People in Detention is looking for volunteers to work in various Montreal Area institutions, animating cine-clubs, discussion groups, arts and crafts sessions, outings or anything you might have in mind. One night per week, transportation provided if necessary. For more info please call A.R.C.A.D. at 663 2496. This is a great opportunity to see what's happening on the inside.

341—APT., ROOMS, HOUSING

Apartments—1 1/2 All furnished, everything paid from \$130 to \$140 per month. Corner Sherbrooke and Decarie. Call Mr. Hood 486-9476.

Small 2 1/2 apt to rent, sublet, unfurnished Oct 1st. Aylmer St near Pine \$170. Call 849-8703, 282-9348.

Apartment to share—4-1/2 modern, central—very reasonable—own room. Possibility of part-time job. Call Nick evenings 989-1308.

Apartment to share 5 min. from Campus, large beautifully furnished 5 1/2 rooms - all utilities paid \$110-monthly. 288-3106.

Apartment to share Westmount, 20 min. bus ride \$127/month - heat included. Furnished, eight rooms, quiet, old. Tel. Office: 842-9331 local 1487. Home: 488-1146.

Sublet, Lorne Ave., 1 1/2, 10th. Floor, balcony, beautiful view, for Oct. 1st/79. \$175/month. After 4 p.m. 843-7720, 487-0061.

Sublet: Spacious, bright 4 1/2 on Claremont. 24 bus at door. \$185/month, incl. Available now - 488-9747.

352—HELP WANTED

Student Youth Organization requires part-time office help. Must be quick typist. Call 842-6616.

Wanted Baby sitter to look after 1 year old child. Monday to Friday 7 am to 7 pm. 3455 Durocher, apt. 906. Downtown area.

Nurses require a knowledgeable flag football coach. Please call Rosemary at 677-5100 after 5:00.

354—TYPING SERVICES

EXPERT TYPING/PROOFREADING SERVICES: All Academic work-theses, term papers, manuscripts; Correspondence; Tapes; Stencils. Speed - Accuracy - Satisfaction guaranteed. 484-8827; 486-7755; 845-1740.

Typing Services for term papers and all other academic work. In French or English at low rates. 5 to 8 p.m. 381-6569.

361—ARTICLES FOR SALE

For sale—Grad Student moving - must sell double bed/ utility and kitchen table/ carpeting/ ski boots plus poles/ sheet plywood/ shelving. Call Randy at 843-4367. If not home please try again.

GARAGE SALE: Ladies size 6 1/2 17 shoes - 2 pairs from Boutique Quinto-value \$60-\$90. \$10 each; also sheets, pillow cases, towels, humidifier \$10 for all. Hall runner-new, 32"x8"—wool, neutral tones & underpadding. 288-3106.

372—LOST AND FOUND

FOUND. 3 keys on ring. Found at Sherbrooke and Durocher. Friday Sept 14th. Claim at Sadie's.

Could the individual, who took my black vinyl case from the security area outside the McGill Bookstore, PLEASE RETURN the contents at least! My degree depends on the notes and original research paper that were in the case. My address book, keys and other small items are important to me. The items can be forwarded by mail to the School of Nursing (McGill) or the Daily

continued page 12

McGILL STUDENTS'
SOCIETY

'JEANS'

&

CLOTHING

SALE

Sept 17 - 21
10:00 to 6:00

LEVIS * LEE
* WRANGLER
* LOIS
* CULOTTIER
* TRIBA * ETC

Jackets & Cords
Skirts & Dresses
(Dude Shirts)
Ski Wear

Room 107-108
Union Bldg.
3480 McTavish



WESTERN BOOTS

Men's & Women's

Stewart • Frye
Rayley • Nicono

at
**TUNDRA
BOOTERY**

1439 STANLEY ST.
between DeMaisonneuve
and St. Catherine

Welcome
OUT OF TOWN
AND
INTERNATIONAL
Students!

FREE ORIENTATION

TOURS
OF MONTREAL
SATURDAY
1 & 3 P.M.

PEOPLE'S CHURCH
OF MONTREAL
Corner of SHERBROOKE
and UNION AVENUE
CALL 845-9834



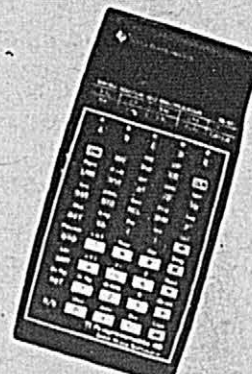
KEUFFEL & ESSER CANADA

1830—50th Avenue, Lachine, P.Q. Tel. 636-8810

BACK TO SCHOOL SALE

20% off

All Texas
Instruments



PHONE ORDERS ACCEPTED
636-8810
USE YOUR CHARGE X OR MASTER CHARGE

BANK OF CANADA SPECIMEN LOUPE DU CANADA

Terrasse de l'Ambassade

Take someone to lunch or dinner
for a home-cooked meal and get
\$1.00 OFF with this coupon.

Valid till Sept. 30

3440 Durocher (between Milton & Sherbrooke) 443-6667

Open from 7 a.m. to midnight

THE WEST



City On Fire Not So Hot



PetroCan... where *City on Fire* was filmed.

by Davidson Thomson
City on Fire is the film that started it all. One unusually hot morning in the spring of 1978, Thomas Schnurmacher's column in the *Gazette* announced that a major motion picture being filmed in Montreal, called *City on Fire*, was looking for hundreds of extras—a chance at the big screen could be yours with one little phone call and a short trip to the north end of the city. Those four lines of copy stirred up a response that jammed the film company's telephone lines for days—casting directors were cursing Schnurmacher from here to Hollywood for the mess he'd started by leaking secret info. But the idea worked; so many people were willing to risk burns and pneumonia for the sake of five seconds on film that the crowd scenes were cast by the weekend. Soon everyone was using Schnurmacher—actors read him for the scoops, and casting houses, having discovered that Montreal was a city of extras, used him to call forth all those closeted stars. People were working, Schnurmacher was famous, all was right with the world.

They called it a "boom." Some people close to the heart of it envisioned this new invasion of artists and money-men as just the beginning of what would become Montreal's major industry. But other people were doubtful—would Montreal's film industry, which had already tried to sell its classy art films, really profit from these low-budget, mass-participation pop-movies? After all, that market had

already been cornered by the Hollywood B-movie men. They needed evidence.

Well, with the release of *City on Fire*, the evidence is in, and it isn't as bad as everyone expected it to be. This means simply that the film is technically competent—the camera often does interesting things, the sound isn't too bad, the sets are well built and convincing. Some things, like the sweeping, sophisticated musical score, and the stunning special effects—fire, racing along an oil-slicked sewer, enormous explosions that rock the whole city and send parked cars into the air, turning somersaults, men falling from 300-foot towers screaming and kicking right to the bottom like no stuffed dummies ever did, and enough burning men and women in asbestos suits for thirty disaster films—are really good. It's here that the film is particularly well managed, even clever and original.

This doesn't mean of course that the film is worth seeing—except to catch a glimpse of star-struck friends—because there's nothing here but the bad ideas from *Towering Inferno* and *Earthquake* all jammed into a meagre script, with lots of meaningless action to pad it out. There are the same old miserable characters—a corrupt city official (Leslie Nielsen), an old salt fire-chief (Henry Fonda, who has trouble remembering his lines), the gorgeous girl who comes back home a celebrity, rich and bitchy and unhappy (Susan Clark, who looks just like Margaret Trudeau at one point, and then just looks dowdier

and dowdier) and the kind hearted, heart-breaker doctor (Barry Newman). It's the same old "disaster at the hand of corrupt public officials who misuse funds," the same old chancey, but ultimately successful, rescue at the end, with the same old casualties.

Ava Gardner has a nice but underused bit as an aging, alcoholic Barbara Walters

look-alike newscaster. Her performance is witty, glamorously flamboyant, and we could have used more of it.

It's crap, to be sure, but it's just as well made as similar crap from Hollywood—and so, maybe there is hope for Montreal's film boom, maybe it won't be just a flash in the pan. *City on Fire* proves that if they can do it, so can we.

Pantasmagoria
records / disques

AUTHORIZED

maxell® DEALER

LOWEST PRICES IN TOWN
3416 PARK AVENUE
AT SHERBROOKE 845-4445

Pantasmagoria
records / disques

THE CARS
CANDY-O



(Valid until Wednesday Sept. 26)

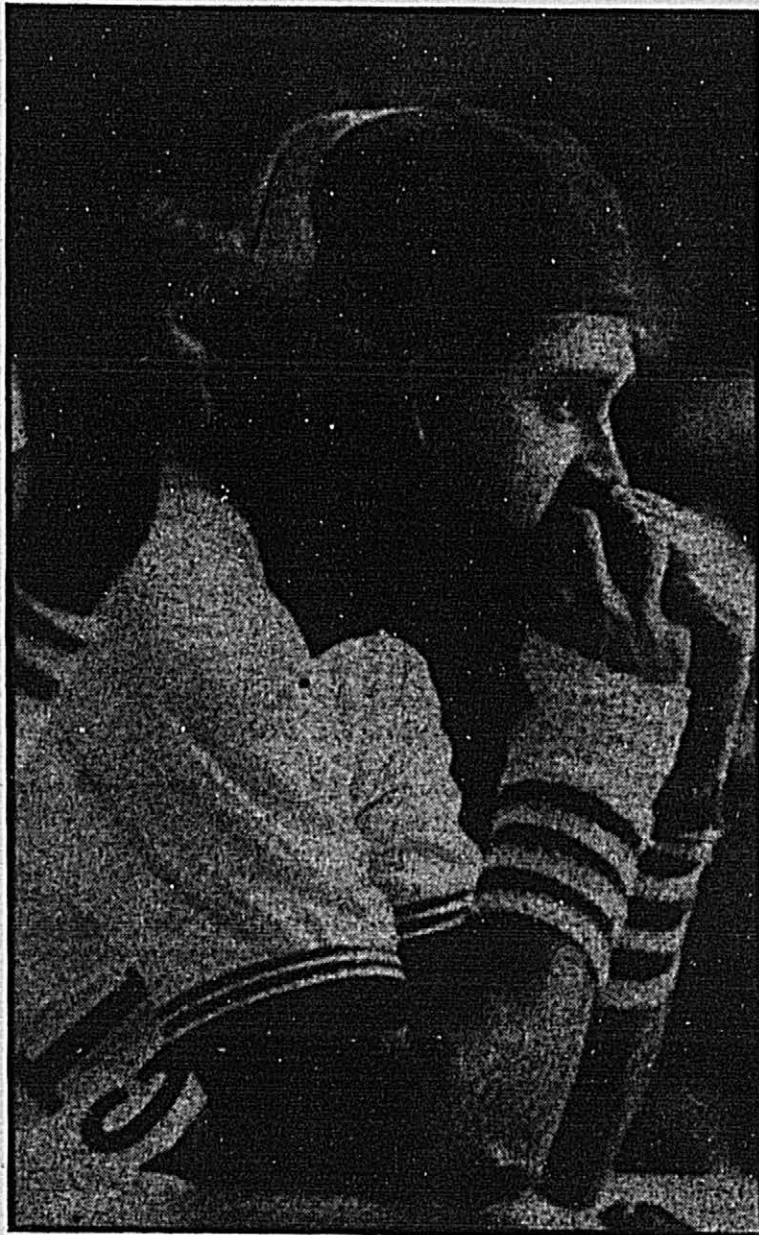
3416 PARK AVENUE AT SHERBROOKE
845-4445

Thompson Plays Pollack

by Linda Bertrand

Don Thompson, who will perform his graduation recital tonight in Pollack Hall at 8:30 p.m., not only holds a Bachelor of Music degree with distinction in trumpet, but is also well-versed in psychology, sociology and philosophy, with a B.A. from the University of Toronto to prove he knows his stuff. Gone are the days of the "simple musician or as some people may comment—simply a musician..." The musician has more than compromised in his attempt to bring the world of growing specialization together. Thompson, a 29-year-old who has combined work (Canada Manpower counsellor among other things), travelling and diversified studies with jazz and arranging lessons, hardly fits into the popular conception of the "artist."

Here are some guidelines to facilitate your musical appreciation of Thompson's concert. The prelude for trumpet and piano by J.S. Bach is in essence a transcription (a piece not originally written for the instrument it is performed on), and therefore more lyrical than one would expect from a structured Bach.



Disco Takes a Spin

by Pat Rimok

Disco on wheels! That's what the Paladium on Berri Street across from the Voyageur Bus Terminus is all about.

Richard Gauvin, owner of this large rink, has given rollerskating a new twist. Wall-to-wall revolving lights and eight blasting speakers surround the skaters as they dance to the disco beat. Gauvin thought of everything when he opened the Paladium two years ago. He included a fast-food restaurant and pinball area adjacent to the rink.

The keynote here is sophistication—no jeans, alcohol, or gum chewing is permitted. "Disco is being neat even if it's on roller-skates", says the owner. Although few patrons wear the shiny disco clothes found in downtown discos such as 1234 or Oz, many are seen pirouetting in black satin jackets with the Paladium's logo on the back.

According to Didier Bélan, Paladium's manager, an average of 2,000 skaters, ranging between 12 and 18 years of age, come per week. When asked to explain why they enjoy spending time at the disco rink, most replied that the Paladium is "a great hangout and a good place to practice rollerskating skills." One 15-year-old commented that going to the Paladium also gives kids that age "a

terrific opportunity to meet people and to socialize in a friendly and fun atmosphere."

The Paladium staff includes 12 rollerskating monitors who supervise the activity to prevent injuries and rowdiness, as well as two nurses. The rink is open to the public weekdays from 1:00 to 4:00 pm and 7:00 pm and Fridays and Saturdays from 1:00 to 4:00 pm and 7:00 to 1:00 am. Entrance fee is \$3.00 during the week and \$3.50 on weekends. This price does not include the rental of skates which costs another 75¢.

PRINTING DONE FAST!

Right On Campus

**McGill Printing
Service**

3459 McTavish

392-4794

Hours: 9 to 17:00

CAFE AU LAIT

For the best
capuccino, espresso
sandwiches, quiche and
pizza

1112 Sherbrooke West
(right across campus)

Film Critic Watches Expos

by Stephen Lazer

Monday night's baseball game between the Expos and the Pirates was awaited anxiously. The two teams were tied for first place in the National League's Eastern Division, and victories in this series would boost either team's chances of continuing to play once the regular season had ended. Yet the purpose here is not to tell how the war was played, for everyone surely knows the details (Pittsburgh won 2-1). It is instead to relate some of the feelings, thoughts and sights that strike one when at attendance at that historical phenomenon called 'a major sporting event'.

I decided that the best way to accurately sample the ambience of the night was to throw myself fully into it; to seek out and become part of 'total sports'. For an entire week friends had reacted with a combination of admiration and envy upon hearing of my impending trip to the showdown. I too was caught up in the electricity of the thing; I was, as it is said in the vernacular, 'psyched'.

The Metro Monday night

was packed with varied types of people; old and young; workers and executives. Yet all had one thing in common: Each, at that moment, seemed positive in his heart that the drama would end happily. And because of this sureness they were willing to feel and to show their positive emotions; to let down the masks of daily life and allow the world to see them, resplendent in their joy.

By the time the doors opened at Pie IX it was hard to continue to submerge oneself in this event. One felt a need to assert, in some way, individuality or separateness. As it surged towards the stadium the crowd seemed drawn by an indomitable force, as if to move in any other direction would be impossible. We were not fully conscious of the power which drove us; there was a dynamic to this occasion that, though understandable, because of its loud sounds and strange sights, seemed incomprehensible.

It was truly a relief to come into view of the playing field. Not only did I feel a bit more in control, but the bright green of the astroturf broke the

visual dullness of the underground walk. And yet we had not returned to normalcy. Night-time games are played in an eerie light. The field is as bright as day but the illumination seems not to come from the floodlamps above. People in the stands passed before one could distinguish their faces. And through this phantasmagoric atmosphere the crowd poured forth adulation for the players; adoration for those men who provided the vehicle by which they could escape the sameness of everyday; men who allowed them to show their happiness to the world without being thought odd: Heroes.

The game itself was not anticlimactic, though I suppose it should have been. The drama was weak as the Pirates scored first and remained ahead the entire game. Yet deeds on the field (from players on both teams) were enough to keep one interested. The hitting of Larry Parrish and Dave Parker, the pitching of Don Robinson and Steve Rogers, and the running catch and throw of Andre Dawson are all noteworthy.

But more important than this were the fans. They refused to give up their belief in the imminence of victory. In the bottom of the ninth inning the crowd stood up for one last massive outpouring of love, seeming to believe that through sheer emotion they could move mountains. And I doubt that there was any person in the stadium who was not sure in a part of his heart that the Expos would come back.

They did not. Yet when the game was finally lost the reaction of the mass was, at first, quite surprising. There were no signs of grief, and few of disappointment. There was no 'low' to correspond with the ecstasy of the time before and during the game. People simply put on their everyday faces and left. The team was a vehicle by which the crowd could be happy; once they failed they were removed from the common emotion, expelled from the hearts of the fans lest they cause them pain, as if for the players to ask anything in return for what they had unwittingly given was too much. And at this moment one quote stood predominant in my mind; a line I'd heard echoed in a film, a play, and a novel: Glory is a fleeting thing.

Les BALLETS RUSSES de Montreal

CLASSES AT
ALL LEVELS

Ballet
Jazz - Folk
Teachers' Courses

Day & Eve. classes
Call: 288-1677
1231 St. Catherine W.
Suite 120

CAN AM ARMY SURPLUS

- knapsacks
- parkas
- pea jackets
- down vests

(across campus)

752 Sherbrooke W.

Pin Up Talks Punk

by Dee Horne

Ten years ago we had the Beatles to sing about social injustice, humanity, and the reactions of the people. Today, we have Punk to scream about social anything, self, and to give people something to react to. This may explain why, last Saturday night, people lined up on McTavish Street; a few even managed to infiltrate the tight surveillance on the Union garage, creeping through dark corridors and sneaking past sentinels posted in the stairwells, to hear **The Pin-Ups**. Some came out of sheer curiosity. Still others used the old, "I just came to see what all the fog is about," or "You know, **The Pin-Ups** are not Punk. I mean, Punk is for teen-agers, and I'm over twenty."

While the rationale is far-fetched, there is an inkling of truth to the statement that, "**The Pin-Ups** are not Punk." Well, if they are not Punk, what are they? That is what **The Weekly** tried to find out in an exclusive interview with Pin-Up bandleader, Dave Hanson:

Weekly: What do you think Punk is? What is its purpose? How does it compare to New Wave today as opposed to the New Wave that came out, say three years ago?

Dave: Punk has evolved to a more commercial kind of music. The Pistols were fantastic. The best thing Punk has done has gotten people, like Stones, off their asses. Punk shook up the industry but got redundant very quickly and the good bands burnt up. Now, people are accepting more Pop music—has a good tune—which is reminiscent of the early Beatles, and the Who and later the Stones, who were influenced by Beatles, and the Who, but were never a pop group. Punk is just a return to everything Rock used to be.

Weekly: Do you think Punk has the same purpose, and or function; emotive, energetic, reactionary, as the rock 'n' roll of the Sixties? Not that you can compare the two, as the Seventies are hardly the same as the Sixties. And, what are you, **The Pin-Ups**, trying to do? Do you consider yourself New Wave, or Punk? It seems to me that you are not Punk, in that you are not as harsh, extreme...

Dave: No, the Sixties and the Seventies are not the same. No, we are not at all Punk. We're just trying to give people a good time, we're not out to change the world. There's no deep message behind **The Pin-Ups**. Nothing we have to say is going to change anyone's life. But, you can change a lot of people by sharing the good time we have on stage. We just want to relate the good time we have when we play for the audience. I live for music—it's kept me going. If we can do to others what a good band has done for me...

Weekly: Do you think there is such a thing as a Punk Phenomena? That is, that theatrics play an essential part in the success of the music? In this respect, do you try to imitate Punk?

Dave: There was a Punk Phenomena in 1976-77, but **The Clash** are the only band that has stayed true to Punk. They still represent

the British working class. **The Clash** have something to say and are sincere. But outside of that, there hasn't been any Punk for a long time. I think Punk is a British phenomena. These people in Montreal who wear tight pants, and strap on boots are okay as long as they don't take themselves too seriously. What does annoy me are the people who take it seriously.

Dave: As for the theatrics... Well, we do not choreograph. What you see happening is the result of playing for so many nights. The first time Sass, Chris and Sean started jumping up and down and side-to-side, I just sat back playing the drums and freaked. After the show, I told them how good it looked and they have kept doing it ever since. You see, I never had any questions about succeeding. But, to tell you the truth, I had no idea it would happen so fast."

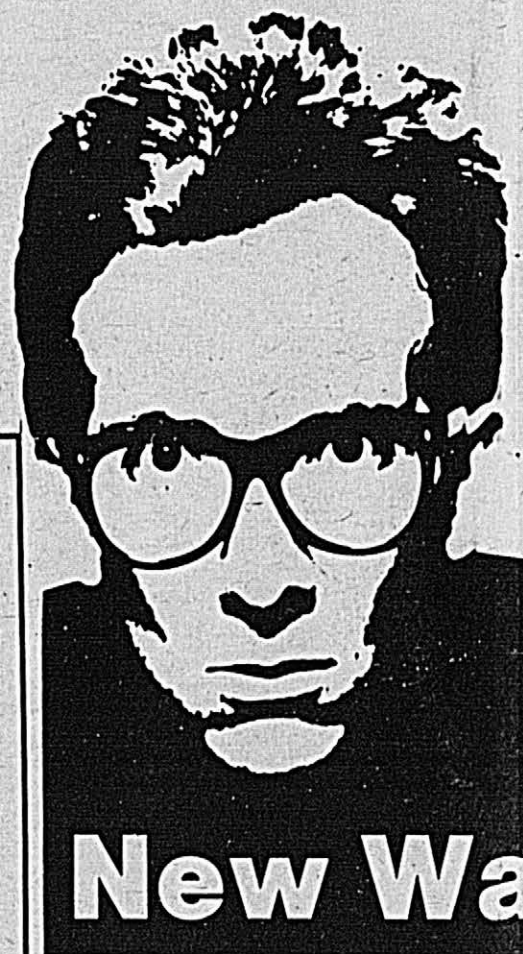
Whether **The Pin-Ups** are successful musicians is debatable. What they are is amusing. Sean's shenanigans, playing the guitar behind his back, over his head while jumping up and down, and special effects make the performance worth a dollar. In the good old days, special effects were used to complement the music. Today, groups like **The Pin-Ups**, use lights, and a fog machine (which one student humorously described as "an elephant's trunk") to compensate for the lack of music. As Dave Hanson comments, "Our songs aren't about anything. They're about girls and things like that. We're not concerned about social issues, or anything like that. I mean, we aren't writing about the gas shortage or anything."

But I should not judge **The Pin-Ups** too harshly. After all, they are only teen-agers (ages 18, 19, and 20) who are just out to have a good time and to make a quick buck. They do not try to appeal to adults who, "think we are too young", Dave comments. "People have forgotten that rock 'n' roll is for teen-agers." Okay folks, next time you consider going to a rock and roll dance, ditch your student ID!

While **The Pin-Ups** are young, they are not innocent. They do know how to sell themselves: "You have to have a market strategy and have to think of yourself as a commercial product," says Dave wisely.

Saturday's market strategy seems to have been the door-prize, or flight to Florida (starting that night).

The door-prize was only part of the market strategy. The other, a common publicity stunt, was to sell tickets for a dollar, with remaining funds going to charity. Looks good on press releases and is a great promotional device to make students want to pay the five or six dollar admission fee for the six-hundred gigs to come. So, be sure to savor Saturday night's performance, unless you are prepared to pinch precious pennies for yet another **Pin-Up Pandemonium**.



Well the kids are all hopped up and ready to go

They're ready to go now

They've got their surfboards

And they're going to the discotheque a g

But she just couldn't stay

She had to break away

Well New York really has it all

Oh yeah, oh yeah.

Sheena is a punk rocker...

The Ramones may just be four punks from 'Whitestone, Queens, yet the simple, stupid, profound and prophetic lyric to Sheena is Punk Rocker combined with the unmistakable, hoppin', boppin', rockin' riff that made the song a classic of sorts.

In a period when the music industry is declining into a recession, thousands are making the "Sheena" move from disco and progressive rock (acid, spaceship, Southern Cal, etc.) to punk or more appropriately, "New Wave Rock 'n' roll". A brief look at the history of New Wave will clarify the relationship between these two terms.

While the musical roots of Punk stem from the Fifties and Sixties British rock, the movement on this side of the Atlantic grew out of the East Village area of New York City.

The club C.B.G.B.'s (Country-Blue Grass Blues was the original format) was reopened to accommodate a newly formed band, the **Patti Smith Group**. Though not actually punk (whatever that means), Patti's unorthodox, unrehearsed style of that time (1975) created a wild atmosphere at the club.

When the **Patti Smith Group** moved out came the loudest and wildest rock 'n' roll bands around. Among them was what you might call New York's first big Punk group, the **New York Dolls**. Lead singer David Johansen's hard driving vocals and powerful performances became the models for other artists to follow.

Though these bands developed a loyal following, the scene remained confined to C.B.G.B.'s and a few other clubs which had opened in New York and cities like Boston and Los Angeles. Many of the bands were moving to England where the Punk scene was in full tilt.

Then the "rock 'n' roll discotheque" concept was introduced in New York, providing places to dance and cavort for scores of rock fans who rejected the disco scene. Naturally, the demand at these clubs was for the most danceable rock. Punk



Danny Young

groups and other bands playing music which was more an extension of Fifties and Sixties rock than Seventies rock were in demand. Generally speaking, it is this kind of music which falls into the New Wave category.

Faced with declining enthusiasm and productivity in progressive rock, records companies radio stations hesitantly accepted New Wave as an addition to the rock world. Their early reluctance was eased by the extremely positive response to New Wave given by the press.

In December '78, John Rockwell of the New York Times selected the Talking Heads' "More Songs about Buildings and Food" as the year's most outstanding album. Simultaneously, Time Magazine picked an album by the British punk group The Clash as one of their top five.

New Wave had arrived.

As bands returned to New York to England, the British influence became a dominant force affecting the American scene. This influence consisted of three segments—pure punk, pure pop, and crude sophistication.

The Clash exemplify pure punk. Intelligent, satirical lyrics reflect the plight of the working class amidst a hopeless economy. The music is perpetual, hard driving, reaching new levels of invigoration.

Nick Lowe's album *Pure Pop For Now People* retains the satire of punk, but the music resembles early Beatles. Lowe's current single, "Cruel To Be Kind" has invaded the local AM charts, demonstrating the mass market potential of New Wave pop.

Sophisticated New Wave is epitomized by British artists Elvis Costello and Graham Parker. Their sound is dominated by creative vocals limited only by the imagination and attitudes of the lyricist. The role of the music is a complementary one, intended to drive home the lyrics with a penetrating sound.

These three segments of New Wave have also emerged from the New York scene. The Talking Heads have won critical acclaim throughout North America for their own brand of sophisticated New Wave. The distinct, snappy lyrics and vocals of band-leader David Byrne teamed up with the magical producing of Brian Eno make the Heads leaders of the environment they grew out of.

On the pop side, Blondie has become the most commercially successful New Wave

continued page 9

Head at Pretzel

by Jim Blackburn

and somewhat crazed. That is, if you can notice him playing behind his electric pink jacket, flying red hair and ever-present dark sunglasses.

Drummer Nicky Stipanitz also gave an incredibly energetic performance, furiously driving through the numbers to keep up the band's often frantic pace. Steve Mahon, on bass, is the only one of the quartet to seem reasonably relaxed. He seems more intent on enjoying himself—while laying down some excellent riffs—than on having a cardiac arrest. (Who ever heard of a bass player who didn't?)

As a whole the band is very tight with excellent timing and stage presentation. They played two strong sets on Thursday. They came out rocking with "With Child" and their new single "Top Down", and set a pace that never really let up, despite several factors working against them. First, the crowd was generally made up of the previously mentioned garbage-throwing punks, and another faction of what appeared to be students, who looked as involved as if they were in Math 201. The standing-room-only crowd declined to get on the dance floor in the first set, save for a couple of groupies, although they were dancing in the aisles at the back. The second problem was the sound system. Using the pretzel's PA instead of their own, Gord was forced to play especially hard to get his guitar to come through, and most of Frankie's vocals were indistinct. That was a shame, because the band's lyrics range from the gleefully inane to the twisted, with doses of topicality and, often, a heady sense of out and out boogie.

The second set seemed to come off much better than the first. The crowd was looser, and the dance floor was filled for most of the set. It was no longer a matter of people wanting the group to be Punk, or wondering what they were instead; it was a bunch of kids having a good time. They weren't confused by the peculiar clothes or the weird song titles ("Lucy Potato, I've Got Me Penis In Me Pocket") and they saw what *Teenage Head* was really all about—unapologetic "let the good times roll" music.

Will New Wave finally catch on in Montreal, now that autumn has brought people back to town and back inside the clubs? It almost seems inevitable, now that "pop" music is being increasingly dominated by bands billing themselves as New Wave, such as The Cars and Cheap Trick, or the Pin-ups for that matter. (Disco is not yet routed, but the demon is surely on the wane.) If it does happen here Le Pretzel seems an unlikely place. Manager Marcc Demouy is working hard to promote New Wave—he's associated with Toronto's Bomb Records, and several local bands in the genre, such as the 222's. Still, the Pretzel is pricey, and it seems somewhat mellow to accommodate a New Wave crowd.

What is New Wave? In an era dominated by mind-numbingly repetitious disco and ultra-mellow soft rock, there is a need for a style that has energy, originality and a sense of humour. New Wave is that style, but beyond that, it is more readily experienced than defined. Last Wednesday and Thursday provided that experience for Montrealers when *Teenage Head*, from Hamilton, Ontario, brought their high energy sound to Le Pretzel Echigné. (2112 Clark).

The Head are perhaps the leading group in Southern Ontario these days, but they remain relatively unknown in Montreal despite the fact they have had an album out for about six months, as well as a fairly successful single ("Picture my face/Tearing me Apart"). As a result, the crowd did not seem to know what to expect.

Many people seem to equate New Wave with Punk Rock. They came in their torn clothes and safety pins to hiss, throw garbage and yell "fuck you!" But the band gained recognition during the peak of the punk era (about two years ago), so they aren't fazed by this kind of behaviour. Lead singer Frankie Venom politely thanks people for their empty cigarette packages, ducks the heavier objects that are thrown at him, and can exchange obscenities with anyone (at least in English). When called a "fucking queer" by someone off to the side, he proudly pronounced that he was, indeed, a "fucking faggot" and ceremoniously raised his arms to the cheers of the mob. (Anyone believing he was serious should meet his girlfriend, an obvious source of inspiration for the Heads' famous Wet Buns contest.)

Though Freddie can pick his nose with the best of them, he'd just as soon not feel obliged to do it on stage anymore. *Teenage Head* have developed their act and their music to a point where it deserves recognition on its own merits, rather than as a part of a "type" they no longer belong to.

Even members of the audience who weren't punkers seemed unsure of what to expect. Many may not yet comprehend what they saw. Visually, I'm not certain what to make of them. Freddie wears a white shirt, red tie, and dark three piece suit. He's probably rather be a 30's style Chicago gangster, but for now he's comfortable in his current role. His style is anything but gentle. He is not content to sing into his microphone, or to simply hold it, he moves around stage in Jaggeresque dance, carrying the entire mike stand with him. His vocal style is equally brash. His voice is not all that strong, but there's enough energy in it to provide the excitement needed to drive the music.

Lead guitar player Gord Lewis gave an excellent performance. The last time I saw *Teenage Head* I don't recall having been all that impressed by his playing, but on numbers like "Curtain Jump" and "Something Else" he proved himself to be truly first-class

Curry's Hot 'n Sweet

by H.D. Kader

Fearless, Tim Curry (A & M)

Tim Curry, made famous through his portrayal of Dr. Frank 'n Furter in the *Rocky Horror Picture Show*, debuted last year on record. The album *Read My Lips* was an eclectic blend of popular music brought together by Curry's impressive vocals. Many found the effort too divergent, claiming that Curry had no direction, no style, rather a smorgasbord of the Seventies sound.

Curry's latest release, *Fearless*, shows a more patterned approach toward music. Curry wrote six of the album's nine tunes and co-produced the others.

An autobiographical song, "I Do The Rock," is the strongest track on the album. It explains to the listener the reasons for Curry's plunge into the music business. He states, "It's stimulating." As on the first LP, he does a cover version of a Joni Mitchell composition, this time it's "Cold Blue Steel And Sweet Fire."

Joining the disco craze

(which at this writing is on the wane, at last), Curry tries his luck at a "Miss You"-like up tempo song called "Paradise Garage." It's naturally about the chic disco of the same name in New York, filled to the brim with la monde plastique. Curry does a Jaggeresque monologue to carry the imitation to its end.

The album has its high points and its low points. "Charge It," a laugh at the middle-class mentality of plastic money, merely seems to echo the philosophy of Wilma Flintstone and Betty Rubble of cartoon fame.

Tim Curry has shown those who care to listen that he will not be frightened off by bad sales, bad reviews or hostile crowds. He intends to continue it's more than likely he'll succeed at this, as he has at acting in the past.

Fool Around, Rachel Sweet (Stiff-Columbia)

Seventeen-year-old Rachel Sweet is one of the rising stars on the Stiff label. Along with Ian Gom, Lene Lovich and Ian Dury, Sweet has propelled New Wave into the position it now holds: that of the most popular music form today. As disco declines, the only new music, the primary stock for the record racks, is New Wave.

Sweet sings an early Sixties kind of sound. In fact, the first two cuts on the opening side of her first album are remakes of two Sixties hits, "B-A-B-Y" and

"I Go To Pieces." She handles the vocals remarkably well, hitting the highs and the lows in a style reminiscent of Diana Ross and the Supremes.

"Who Does Lisa Like?", written by the LP's producer Liam Sternberg, sounds more like Talking Heads than the Supremes. Sternberg wrote a total of 5 songs on this eleven song disc. Another Sixties hit "Sad Song" starts off the second side. The father of the New Wave movement, Elvis Costello, wrote the final song on the album, "Stranger In The House." This country and western number is sung with gusto by Sweet, who sounds like a regular at the Grand Ole Opry.

Sweet is another chanteuse who has injected life into the music industry. As long as new talent continues to emerge from places as varied as Akron or Liverpool, the Eighties look a lot brighter musically than the disco-dominated Seventies.

by Ron Wigdor

Yachts-S.O.S. (Polydor-Radar)

In the short period that New Wave music (as we know it today) has been around it has undergone some drastic changes. In 1976 and 1977 the best bands were those who could deliver their goods the loudest, raunchiest, and simplest way possible, as did the Ramones and the Sex Pistols. Since then a more progressive style has emerged and several of today's leading

New Wavers have incorporated reggae music into their repertoires. Elvis Costello, Joe Jackson, XTC, and the Police are but a few who have added this Jamaican music form to convey their respective messages.

Yachts are a four man Liverpool outfit who have successfully combined both the simple and more progressive forms of New Wave on their debut album *S.O.S.* Side one opens with a dense wall of noise as the group

segues into its theme song, "Yachting Type". Other three chord screamers are "Love you, Love You" and the closing number, "Suffice To Say". Intricate arrangements highlight "Heads Will Turn" and "Mantovani's Hits", a satirical song featuring a medieval church organ.

Yachts have had several hits in England since they formed in mid '77, and with proper promotion they could crack the North American market.

TNC Leaves 'em Spellbound

by Arden Furlotte
and Harold Koblitz

Spellbound, the opening production of the Tuesday Night Café is a series of five biting vignettes by Dorothy Parker.

Capably handled and executed, the play offers a Roaring '20s perspective of women as upper class 'blue-stockings'.

All five efforts are commendable; two, however, rate special mention.

Micheline Chevrier, in "Just a Little One," successfully handles Parker's innovative soliloquies. Her portrayal of a lonely alcoholic in a prohibition-era speakeasy

seizes upon the theme that links the five vignettes. "What's the sense of feeling good when life's so terrible?" she remarks in a state of obvious inebriation. Her excellent performance reflects the shallow lives of women of that era.

Also noteworthy was Mary Papke's depiction of an angst-ridden young woman waiting by the phone for her man to call. He never does.

The other three bits suffered from particularly weak scripting, but they were kept afloat by the competent acting of Micheline Chevrier, Sherry Coman and Phillip de Rham.

Attention All Students

RHODES SCHOLARSHIPS

value approximately £3600 a year each, are offered to two scholars chosen from the Province of Quebec. These are tenable for two years at Oxford University, a third year being granted under certain circumstances.

ELIGIBILITY

Candidates must be unmarried male or female students between the ages of 19 and 25 (for full details consult the Rhodes Scholarship Memorandum available at the Dean of Students' Office), Canadian citizens or British subjects with at least five years residence in Canada. They must also have completed at least three years of university training by October 1st, 1980.

APPLICATION FORMS

Available from:
Dean of Students Office
3637 Peel Street - Room 211

(Note: American students can obtain address of Rhodes Secretary for their state at the above office)

DEADLINE

Application must be made in person as early as possible. In order to provide time for interviews, those interested must submit their forms on or before **Monday, October 1, 1979**

Notice: The deadline date was incorrect in yesterday's edition. It should have read **Sept 30, 1979**, not 1980.

The Official Photographer of Old McGill '79 will be taking your Application, Passport or Portrait Picture...

(color or black & white)
(hoods & gowns available)

Van Dyck



STUDIO HOURS
Mon.-Sat. 9-5:30 p.m.
Thurs. only 9-5:30 p.m.

& MEYERS STUDIOS
1121 ST. CATHERINE ST WEST - MONTREAL
HOLLAND BUILDING WEST OF PEEL ST.

849-7327

Serving McGill Students since 1932.

The Outrageous
**CRAIG
RUSSELL**

with

Musical Director
PAUL HOFFERT

in a 90 minute
supershow of his
favourite ladies

MONDAY, SEPT. 24
at 9:00 p.m.

TICKETS
\$6.00 \$8.00 \$9.00 \$10.00

At

PdA Box Office & Mt Trust - P.V.M.



**SALLE
WILFRID-PELLETIER**
PLACE DES ARTS
Montreal (Quebec) H2X 1Z9

Box office from Monday
through Saturday, between
noon and 9 p.m.
No telephone reservations
Information: 842-2112



perd son emploi, ce qui donne lieu au rapprochement de la famille et à la paix entre les divers camps ("Je suis désolé pour ta fucking job—hey, porky, peace in the valley"). L'auteur en profite aussi pour lancer quelques pointes à l'auditoire—ce qui recueille un succès certain: on aime rire de soi aussi.

A propos de la nervosité de M. Williams: Those pigs live in Côte-St-Luc and make sixty thousand a year, and they tell me not to be a nervous wreck", et, devant le feu qui vient de le déclarer chez eux: "If we were in Westmount the fire brigade would be here now—If we were in Westmount, there wouldn't be a fire!". Le sinistre se propage sous le signe d'une puissance maléfique, Gaétan Bolduc, candidat aux élections et avocat d'un Québec fort et décidé. Unie dans la souffrance, la communauté perd tout espoir. Dans une clameur finale, elle projette sa désillusion: "What are we going to do?"

Pour Fennario, le comique ne doit être qu'opérationnel dans la mise en avant du côté pathétique du quotidien et de l'impasse à laquelle il conduit: défaite et dérision. C'est là pourtant que l'auteur échoue. Car le pathétique de la pièce reste au niveau du postulat—le personnage qui raconte son drame—et ne devient dynamique que par un concours de circonstances inattendu et l'emploi du Deus ex Machina de la pire espèce: la fatalité. On ne

peut qu'encourager un théâtre qui voudrait jouer un rôle de miroir et d'opérateur social: ceci a été une des formes les plus dynamiques du théâtre, de Molière à Brecht. Pourtant, Balconville tombe au mieux dans la catégorie des divertissements. Car le théâtre, à en croire Ariane Mouchkine, doit dévoiler la réalité quotidienne en la montrant non pas familière et immuable, mais étonnante et transformable". Balconville, en tant que description, reste à un niveau superficiel, dans la langue, dans les personnages, dans leurs rapports, décrivant cette réalité familière et immuable. En tant que tragédie, elle déçoit par son appel à des circonstances étrangères à la réalité considérée. Comme comédie, elle ne pourra séduire ceux qui cherchent plus que la caricature, malgré un jeu parfois étonnant de la part de certains acteurs. Ce qui donne à réfléchir sur la raison de son succès...

NewWave

band. Conceived and developed in New York, Blondie gained support in Europe and then stormed the American market with their third LP, *Parallel Lines*. The popularity of the group was further enhanced by the instant acceptance of lead singer Deborah Harry as a genuine cult hero.

Although the Ramones have been at the forefront of the Punk scene since the 1977 release of their spectacular *Rocket to Russia*

album, their reign may not last that much longer. There are now more punk bands playing in more clubs in more cities than ever.

As the rapid growth of New Wave becomes apparent, we should realize that we may be witnessing the introductory stages of a new musical era, perhaps our first glimpse of 1980's rock 'n' roll.



En forme...pour mieux vivre!

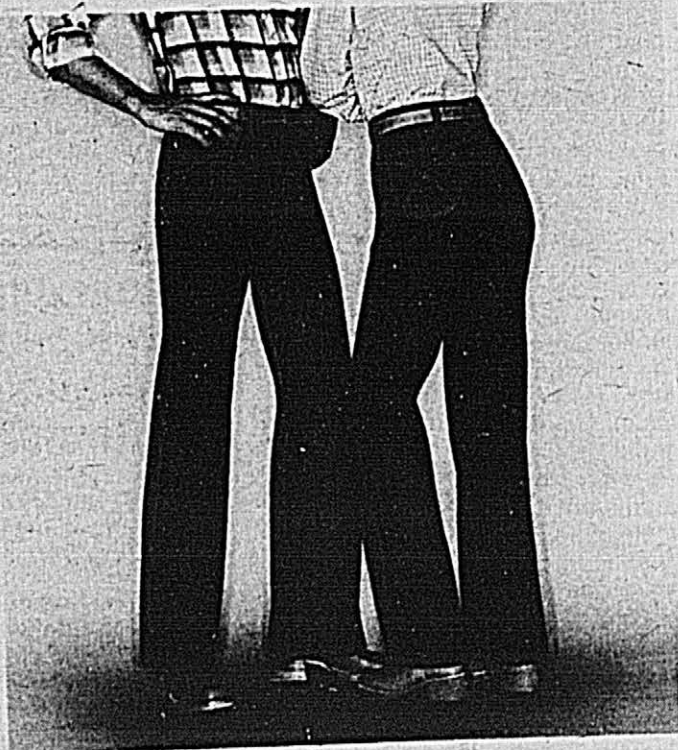
HOSTARIA ROMANA

Businessman's Lunch
One minute from
Campus
2044 Metcalfe
Tel. 849-1389
Complete License
Dine Here Soon
Open 7 days a week

Men! Women!

Interested in
Water Polo?

Come to a
meeting on
Friday, Sept 21
3 p.m. Currie Gym
Room G-20



They Shrink.

Howick pants are pure cotton. They'll shrink a little in the wash. But when you put them back on, the seat will stretch back into shape. Your shape. Howicks mould to the curves of your body.

Some larger companies use polyester, a plastic-based fibre that costs less than cotton.

Saving pennies a pair with polyester does a lot for their annual reports.

Howick, on the other hand, is a Canadian-owned company still small enough to care about fit. And we're a success. We learned long ago that we do more for our bottom line by doing more for yours.



The fitting choice in jeans and cords

Unique in North America

La Montée '79

A weekend pilgrimage

Join busloads of students from French and English universities to climb Mt. Orford on Saturday. Walk arm-in-arm to the St. Benoît-du-Lac monastery on Sunday for mass to ask God's blessing for the coming school year.

A weekend you'll never forget!

Sat., Sept. 29 and Sun., Sept. 30

(Registration deadline: Sept. 24th)



We'd also like to invite you to our

OPEN HOUSE

Friday, September 21, 8 pm

Wine & Cheese
Dancing

Newman: a warm and comfortable place to gather for worship, friendship, and learning.

NEWMAN CENTRE
3484 PEEL ST.
TEL: 392-6711

Une Masquarade Bilingue

par Marc Tessier-Lavigne

Il est des œuvres dont le succès en dit plus long sur le public qui les apprécie que sur leur valeur intrinsèque. Ceci semble être le cas de *Balconville* de David Fennario—auteur canadien fort en vue ces derniers temps—qui a engendré en moi des sentiments mitigés, voire franchement négatifs, malgré la prestation louable de certains acteurs de première qualité. Tragédie sociale déguisée en comédie (un procédé un peu usé), *Balconville* entend présenter une certaine réalité montréalaise sous sa forme la plus crue, la plus dégarnie, volontairement exagérée et caricaturale. D'où une pièce bilingue. Et, malheureusement, tout n'est qu'exagération, caricature et stéréotype.

La pièce se déroule dans une cour arrière: murs de brique, de bois peint gris, de tôle; caisses de bière, poubelles. Une famille au rez-de-chaussée, deux à l'étage. Pour communiquer, l'escalier typique sans lequel la pièce ne pourrait prétendre au réalisme, et dont une des marches cassées permet l'essentiel des gags visuels (on tombe à travers).

La dynamique de la pièce n'est pas difficile à saisir, espèce de dialectique sans prétention: exposition des personnages, opposition des caractères, convergence des destinées.

La première scène pose les personnages: tous sont bien définis, caractérisés, mais surtout bien caractéristiques. Maniant la bouteille de bière avec virtuosité, articulant sa prestation autour d'un bilinguisme (joual français et joual anglais) sans reproche, Marc Gélinas (Claude Paquette) est la pierre angulaire de la pièce. Il vit véritablement son rôle d'ouvrier québécois et fier de l'être. Brave en soi, mais borné, il se laisse parfois emporter, maudissant les Juifs ("but not the good Jews") et les anglophones ("kiss my pepsi"). Sa femme, Yolande Circé, dans un jeu parfois artificiel et un peu figé, mais effectif, n'arrive à concilier d'une part l'impétuosité et l'autorité de son mari, d'autre part le mépris de sa fille (Manon Bourgeois) pour celui-ci, que dans sa bonté naïve de Québécoise croyante, horticultrice et amie des animaux. L'actrice respire ces vertus qui seront, après les traits de son mari, la deuxième cause de l'humour du public. Mais c'est Jean Archambault qui décroche le plus de rires, en rendant avec versatilité et éclat son rôle de Thibault-le-livreur, insouciant et ironique (sa phrase clé: "so what?"), trait d'union des diversités des autres personnages, par son opportunisme et son manque de discrimination ("Je ne hais pas les Anglais. Je ne les aime pas, c'est tout."). Souple et précis, Jean Archambault développe toutes les facettes de son personnage au moyen du mime et d'un jeu de va-et-vient qui parvient à donner du mordant au jeu des autres acteurs.

Ceux-ci ont d'emblée de moins beaux rôles, où ils ne peuvent exprimer leurs talents. Anne Anglin et Peter MacNeill (Irene et Johnny Regan) représentent le couple problématique: femme forte ("we must be strong Johnny"), militante pour les droits civiques, aimante mais exaspérée, qui oppose son dévouement ("you must start (struggling) somewhere") au laxisme de son mari chômeur, feignant, saoulard, mais repentant à la fin. Terry Tweed (Muriel Williams), femme abandonnée, et dont le rôle consiste à se plaindre, s'oppose avec hargne aux envolées de son fils rebelle mais aveugle—Robert Parson, dont le jeu est si anodin et sans intérêt qu'on se demande si le régisseur n'a pas pris le premier guitariste venu pour remplir ce rôle. Tous les personnages—à l'exception de la famille Paquette et de Thibault—sont mal dessinés, sans "profondeur", ou plutôt sans le potentiel nécessaire à une élaboration artistique de la part des acteurs. Leurs rôles sont statiques,



répétitifs, et ne prennent vie que dans les rares scènes où il y a une interaction effective avec les autres.

N'ayant exploité le jeu de scène que dans le personnage de Thibault, l'auteur doit introduire le comique par d'autres biais: comique de contraste ou caricature, et comique de répétition sous la forme du langage. La pièce est rythmée par les jurons: un savant mélange de deux mots anglais de quatre lettres habilement ponctués des "sacres" de Claude Paquette ("Christ", "Calice", "Tabernacle"), avec, en contrepoint, un argot bilingue montréalais, propre à faire crouler de rire un auditoire pour l'essentiel anglophone. Pourtant, l'effet de répétition est néfaste, et l'on se lasse bien avant la fin, cherchant sans succès dans les dialogues quelque chose de plus substantiel.

Les personnages sont posés. On entrevoit déjà les tensions: rapports parents-enfants, mari-femme (explicite chez les Regan, autour du chômage et de la boisson, implicite chez les Williams), opposition francophones-anglophones.

La deuxième scène voit se cristalliser les oppositions: saouls, Claude Paquette et Johnny Regan s'insultent au nom de leurs langues et patrimoines respectifs. Celui-ci s'écroule devant sa femme catastrophée et maudissante; celui-là pelote sa fille, avec sinon l'approbation, du moins la compréhension de sa femme qui déchanté lorsqu'elle voit voler ses plantes (ceci n'arrange nullement le conflit des générations). Tom Williams s'expatrie après avoir reçu sur la tête le plat de spaghetti envoyé par sa mère, exaspérée par le mépris et l'indifférence de son fils. Et puisqu'il faut que le tableau soit entièrement noir, même l'insouciant Thibault doit avouer son désespoir: sa mère, seule personne qui lui soit chère, vient d'être hospitalisée. Loin d'assombrir le tableau, cet artifice (introduction d'un événement arbitrairement imposé, qui ne relevait pas de la pièce) rend ridicule (sans être drôle) la série de drames successifs. L'acte se termine en queue-de-poisson.

La troisième scène voit s'aggraver les tensions, donnant lieu à la scène la plus applaudie—Johnny Regan affichant un drapeau canadien face à Paquette qui fait de même avec un drapeau québécois. Les événements se précipitent au quatrième tableau: retournement de situation. L'auteur recrée l'union dans le désespoir: le fils ingrat rentre chez sa mère ulcérée, les Williams se réconcilient dans le travail, Claude Paquette

continued page 9

by Gail Helmann

Balconville, Canada's first bilingual play, purports to be a penetrating look at a Quebecois working class family as it interacts with two Quebec anglophone families on the shared backporch of a semi-dilapidated duplex in Pointe St. Charles. Fennario's sociological approach to theatre has rendered a series of exaggerated stereotypes, eight grossly insensitive characters whose one liners and mawkish "shock value" commentary on the political situation in Quebec keep the play afloat.

Several months elapse during the play, enough time for the surly Labatt-guzzling Quebecois, Claude, to lose his job, and his unemployed, embittered, alcoholic neighbor Johnny to find one. The two trade barbs while passing stifling summer evenings on the balcony. Johnny observes, "I was born here, too, you big-mouthed Frenchman." Claude retorts, "Kiss my Pepsi."

If Fennario's men are divided on politics his women at least are united in their disdain for the barbarian antics of their working class husbands. Johnny's wife Irene, frustrated by his frequent drunken episodes, solicits the compassion of the neighboring wives whose marital experiences are similar. Fennario, it seems, wants so badly to tell us that the battle of the sexes knows no language that he has resorted to an overworked sitcom-style setup pitting wives against husbands. The wives here are powerless though, whining termagants with peroxide blond hair and "visible panty lines" glaring through proportioned stretch pants, or in the case of the Quebecoise Cecile, sweetly ignorant and fiercely loyal to family, and above all plants.

The teens, as portrayed in *Balconville*, whether English or French speaking, are the garden-variety rebellious sort. Diane Paquette sports tube tops and snug fitting shorts and at one point reveals her cache of birth control pills to her parents. Tom Williams, who lives downstairs, is smitten with Diane and with his guitar. Stricken with wanderlust the young balladeer hitchhikes off to seek his fortune in New York City.

There's nothing original about *Balconville* except perhaps that all of these recycled characters and their tedious tribulations are situated in Montreal, in what some would call a heated political environment. Montrealers may identify with a struggling ulcer-ridden woman who says of her doctor, "Here's this fat pig living in Côte St. Luc making \$60,000 a year telling me not to be so nervous," and they may sympathize with the resident of the smouldering Pte. St. Charles tenement who observes of the lax local fire department, "If this were Westmount they'd be here by now." Fennario has simply localized a made-for-TV movie. As such the play does not succeed.

The actors seem to have overcome the hackneyed material. They breathe what life they can into the shallow roles. Marc Gélinas is particularly effective as the cantankerous Quebecois, Claude. Yolande Circé, as his wife, complements his glowering moodiness with a convincing light hearted, lover-of-all things outlook.

The anglophones don't fare quite so well, for if we are to believe Fennario, playwright qua social scientist, theirs is an exceedingly dismal lot. Johnny and Irene Regan (Anne Anglin and Peter McNeill) bicker and cajole one another. Ultimately they etch a portrait of a woebegone couple adrift in a strange land, which, Fennario meant to say, is not the case.

Julius Schmid would like to give you some straight talk about condoms, rubbers, sheaths, safes, French letters, storkstoppers.

All of the above are other names for prophylactics. One of the oldest and most effective means of birth control known and the most popular form used by males. Apart from birth control, use of the prophylactic is the only method officially recognized and accepted as an aid in the prevention of transmission of venereal disease.

Skin Prophylactics.

Skin prophylactics made from the membranes of lambs were introduced in England as early as the eighteenth century. Colloquially known as "armour"; used by Cassanova, and mentioned in classic literature by James Boswell in his "London Journal" (where we read of his misfortune from not using one), they continue to be used and increase in popularity to this very day.



Because they are made from natural membranes, "skins" are just about the best conductors of body warmth money can buy and therefore their effect on sensation and feeling is almost insignificant.

Rubber Prophylactics



The development of the latex rubber process in the twentieth century made it possible to produce strong rubber prophylactics of exquisite thinness, with an elastic ring at the open end to keep the prophylactic from slipping off the erect penis. Now these latex rubber prophylactics are available in a variety of shapes and colours, either plain-ended, or tipped with a "teat" or "reservoir end" to receive and hold ejaculated semen.

Lubrication

And thanks to modern chemistry, several new non-reactive lubricants have been developed so that prophylactics are available in either non-lubricated or lubricated forms. The lubricated form is generally regarded as providing improved sensitivity, as is, incidentally, the NuForm® Sensi-Shape. For your added convenience, all prophylactics are pre-rolled and ready-to-use.

Some Helpful Hints

The effectiveness of a prophylactic, whether for birth control or to help prevent venereal disease, is dependent in large

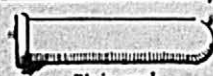
measure upon the way in which it is used and disposed of. Here are a few simple suggestions that you may find helpful.

Packaging

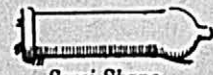
First of all, there's the matter of packaging. Skin prophylactics are now packaged premoistened in sealed aluminum foil pouches to keep them fresh, dependable and ready for use. Latex rubber prophylactics are usually packaged in sealed plasticized paper pouches or aluminum foil.

All of these prophylactics, at least those marketed by reputable firms, are tested electronically and by other methods to make sure they are free of defects. Prophylactics are handled very carefully during the packaging operation to make sure they are not damaged in any way.

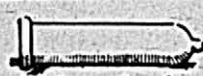
Prophylactic Shapes



Plain end



Sensi-Shape



Reservoir end



Sensi-Shape Ribbed

Storage and Handling

It is equally important that you store and handle them carefully after you buy them, if you expect best results and dependability. For example, don't carry them around in your wallet in your back pocket and sit on them from time to time. This can damage them and make them worthless. Next is the matter of opening the package. It's best to tear the paper or foil along one edge so that the simple act of tearing doesn't cause a pinhole. And of course, one should be particularly careful of sharp fingernails whenever handling the prophylactic.

Putting Them On

The condom, or prophylactic, should be put on before there is any contact between the penis and the vaginal area. This is important, as it is possible for small amounts of semen to escape from the penis even before orgasm.

Unroll the prophylactic gently onto the erect penis, leaving about a half of an inch projecting beyond the tip of the penis to receive the male fluid (semen). This is more easily judged with those prophylactics that have a reservoir end. The space left at the end or the reservoir, should be squeezed while unrolling, so that air is not trapped in the closed end.

As mentioned earlier, you may wish to apply a suitable lubricant either to the vaginal entrance or to the outside surface of the prophylactic, or both, to make entry easier and to lessen any risk of the prophylactic tearing.



Taking Them Off

When sexual relations are completed, withdraw the penis while the erection is still present, holding the rim of the prophylactic until withdrawal is complete, so as to stop any escape of semen from the prophylactic as well as to stop it from slipping off. Remove the prophylactic and, as an added precaution, use soap and water to wash the hands, penis and surrounding area and also the vaginal area to help destroy any traces of sperm or germs.

And now for a commercial.

As you've read this far you're probably asking yourself who makes the most popular brands of prophylactics in Canada?

The answer to that is Julius Schmid. And we'd like to take this opportunity to introduce you to six of the best brands of prophylactics that money can buy. They're all made by Julius Schmid. They're all electronically tested to assure dependability and quality. And you can only buy them in drug stores.

RAMSES Regular (Non-Lubricated) & Sensitol (Lubricated). A tissue thin rubber sheath of amazing strength. Smooth as silk, light as gossamer, almost imperceptible in use. Rolled, ready-to-use.

FOUREX "Non-Slip" Skins—distinctly different from rubber, these natural membranes from the lamb are specially processed to retain their fine natural texture, softness and durability. Lubricated and rolled for added convenience.

SHEIK Sensi-Shape (Lubricated) & Regular (Non-Lubricated). The popular priced, high quality reservoir end rubber prophylactic. Rolled, ready-to-use.

NuForm Sensi-Shape (Lubricated) & Sensi-Shape (Non-Lubricated). The "better for both" new, scientifically developed shape that provides greater sensitivity and more feeling for both partners. Comes in "passionate pink." Rolled, ready-to-use.

EXCITA Gently ribbed and sensi-shaped to provide "extra pleasure for both partners." Sensitol Lubricated for added sensitivity. Also in "passionate pink." Rolled, ready-to-use.

Fiesta Reservoir end prophylactics in an assortment of colours. Sensitol lubricated for added sensitivity. Rolled, ready-to-use.

We wrote the book on prophylactics. If you would like to read it and get some free samples of what we've been talking about, fill in the coupon below and we'll send you everything in "a genuine plain brown envelope."

Name _____
Address _____
City _____ Prov. _____ PC _____



**JULIUS SCHMID
OF CANADA LIMITED**
32 Bermondsey Road
Toronto, Ontario M4B 1Z6

Today

Rosh Hashanah Services at Hillel:

Startling: Friday Sept. 21: dinner 5:00 p.m., \$2.50 reservation; services: 6:30 p.m. Sat. Sept. 22 and Sun. Sept. 23: services 8:30 a.m. HILLEL: 3460 Stanley. All welcome.

Tuesday Night Cafe Theatre:

Spell Bound, 5 pieces by Dorothy Parker. Directed by Mary E. Papke. 8:00 p.m., in Morrice Hall, Room 106, thru Saturday. \$2., available in Morrice Hall, Office C or at door.

Pollack Concert Hall:

Graduation Recital - Don Thompson, trumpet; accompanied by Eugene Plawutsky, piano, Eric Lussier, harpsichord, organ, Heather Toews, piano and Gary Antonio, guitar. Works: Torelli - Kennan - Bach - Hovhaness - Clementi in Recital Room C-209.

MSSA Cross Country:

Union Building 10:00 a.m., Sat. September 22. Be punctual - all welcome.

Gay McGill:

Come to our first meeting, tonight 19:30, 425 Union. All gay women and men welcome. Refreshments served.

Library Workshop: Periodicals:

Today's workshop shows techniques used to find journal articles, using indexes, and locations of all magazines. Starts at Undergraduate Library's Information Desk 10, 1 and 3. Call 392-4288 for info.

McGill Savoy Society:

Auditions for *Princess Ida*, by Gilbert and Sullivan, today, Sept. 20, 3-6 p.m. Union Bldg. Rm. 310.

Alpha Gamma Delta Fraternity:

All women are invited to a bar-b-que at 3575 Durocher Apt. 2 at 6 p.m. to be followed by a party. Let your summer memories linger on a while longer...

Anthropology Students' Association:

Today at noon first general meeting of ASA. All welcome to discuss and plan such items as T-shirts, speakers, films and the lounge. One executive post open: communications officer - Leacock 738. If you can't make it your interests and ideas may be deposited in the ASA mailbox in Room 719 - Leacock. Winter Program in Ethology & Behavioral Primatology: Spend your Winter holiday at McGill-associated Behavioral Sciences Foundation's primate colony on St. Kitts, West Indies. Obtain necessary skills for behavioral research with vervet monkeys. Meeting tonight 8:00, Stewart Biology Bldg. N7/1.

Kappa Kappa Gamma:

Having a coffee from 3 - 5 p.m. 3455 Stanley St., apt. 209. All women welcome to attend. Meet new people and learn about women's fraternities. See you there!

Women's Fraternity:

Attention undergrad women! Tired of lunchbag letdown?

Come on over to Kappa Alpha Theta for lunch between 12 and 2 today, and join us in four Finger Food Fest. Find out what a fraternity can do for you. We'll be waiting for you.

Arts & Science Undergraduate Society:

Interviews now being held for positions on several committees of Faculty of Arts. Interested in finding out more - come down to ASUS office, Union, Rm. B-22.

Men's and Woman's Varsity Volleyball:

Tryouts today at the Currie Gym 8:30 to 10:30.

Suite de la page 1

McMaster.

Straw lists the immediate objectives of the MTAA for the fall term as "building membership, particularly in departments having weak representation, collecting information on grievances in particular departments, strengthening contact with similar groups in other Quebec universities, and developing links with other labour organizations at McGill".

The MTAA executive has begun a membership drive and is hosting a party for TAs the last week in September.

classified continued

365-WANTED TO BUY

"Human Service Organization" by Yesheskel Hasenfeld. As soon as possible. Please call 484-1685. Ronit.

387-VOLUNTEERS

Volunteers Needed. Research project needs healthy male volunteers for a study being conducted on a currently used therapeutic drug. Volunteers must be free to give one full day, as well as be available to report at specified times during a week long protocol. Honorarium is being offered. If interested, please contact the Division of Clinical Pharmacology, Montreal General Hospital. 937-6011, local 791.

Volunteers. Urgently needed for First Presbyterian Church Choir. Rehearsals 10:15 Sundays, come and have fun. 3666

Jeanne Mance (corner Prince Arthur)

385-NOTICES

McGill Polish Students Association Yearly General meeting. Rm. 105 Students Union Bldg. 8:30 pm. Weds. Sept 26th. All welcome.

Like to sing? Join The Island City Singers. Rehearsals Tuesday evenings. Call Cathy 937-3180 or Madeleine 635-4409 for more info.

you're squinting!



For BEST Eating!

COMPLETE LICENSE

Restaurant PLACE CUBIQUE

Opens at 7:00 am For Breakfast

IN THE SHOPPING AREA OF PLACE SHERBROOKE
(COR. METCALFE & SHERBROOKE USE METCALFE ENT.)

GREEK SPECIALTIES • SOUVLAKI • CLUB SANDWICHES
PIZZA • ITALIAN DISHES • B.B.Q. CHICKEN & STEAKS •
CHICKEN & FISH BROCHETTES •

COZY ATMOSPHERE
FRIENDLY & PROMPT SERVICE

PLACE CUBIQUE

Across from the
BRONFMAN BLDG.



AFRICAN STUDENTS' ASSOCIATION

1st General Meeting

Friday, Sept 21

Time: 6 pm

Room B15

Student Union



cheap thrills

1433 Bishop St.

TEL.844-7604

Buys & Sells

Used Books,

Comics & Records



1659 Sherbrooke Street West
Montreal, Quebec, Canada H3H 1E3

- Air-conditioned
- Color Cable TV
- Phone • Free Parking

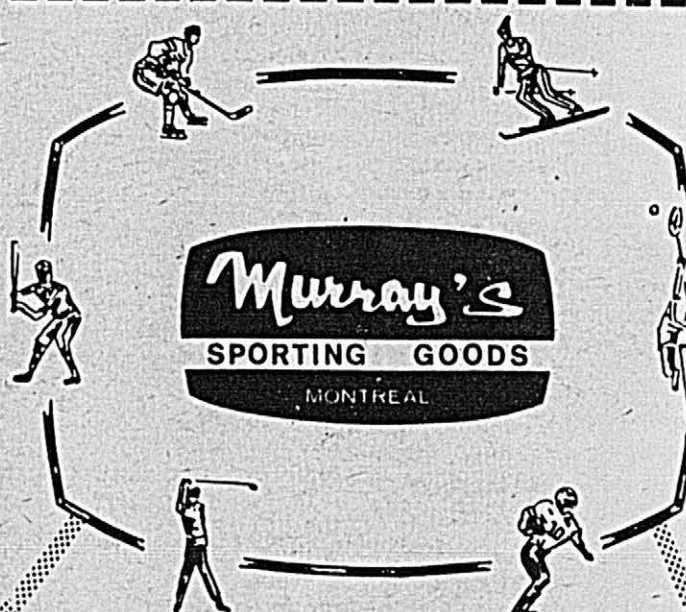
SWB \$32.00 up
DWB \$36.00 up

Reservations - Phone: (514) 933-3611

Quebec, Ontario and Maritimes Call:
Toll-free 1-800-361-7169.
Telex: 05-267-412

Inquire about our Corporate Rates,
Weekend and Honeymoon Specials.





Murray's SPORTING GOODS MONTREAL

Complete Line of Sporting Goods -Specials-

Nylon McGill Jackets \$34.95
Leather McGill Jackets \$149.95

Present this Ad
you will get
10% Discount
on all Merchandise

MURRAY'S SPORTING GOODS

1440 McGill College Avenue
Tel. 842-9401



KEUFFEL & ESSER CANADA

1630-50th Avenue, Lachine, P.Q. Tel. 636-8810

BACK TO SCHOOL SALE

20% off

All Hewlett-Packard
Instruments



PHONE ORDERS ACCEPTED

636-8810

USE YOUR CHARGEX OR MASTER CHARGE